

# American Art News

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NEW YORK, JANUARY 20, 1912.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS

Calendar of New York Exhibitions. See page 2.

### IN THE GALLERIES.

#### New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.  
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.  
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.  
Canessa Gallery, 479 Fifth Avenue—Antique works of art.  
C. J. Charles, 718 Fifth Avenue—Works of art.  
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.  
C. J. Dearden, 7 East 41 St.—Old chairs.  
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.  
Duveen Brothers, 302 Fifth Avenue—Works of art.  
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.  
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.  
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.  
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.  
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.  
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.  
Holland Gallery, 500 Fifth Ave.—Modern paintings.  
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.  
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
Kleinberger Galleries, 12 West 40th St.—Old Masters.  
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.  
Kouchakji Freres, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.  
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.  
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.  
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.  
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.  
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.  
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.  
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.  
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.  
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.  
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.  
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.  
H. Van Slochem, 477 Fifth Avenue—Old Masters.  
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.  
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

#### Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

#### Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.  
Henry Reinhardt—Old and modern paintings.  
Albert Roullier—Original etchings.

#### Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.  
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

#### London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

Dowdeswell & Dowdeswell, Ltd.—Fine old masters.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

M. Demotte—Antiques, works of art.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Freres—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Kleinberger Galleries—Old Masters.

Kouchakji Freres—Rakka, Persian and Babylonian pottery.

Reiza Kahn Monif—Persian antiquities.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.



PORTRAIT OF A LADY,

By Largillière.

## TWO NOTED COPLEYS.

There will be shown at private view from this morning at the Blakeslee Galleries, 358 Fifth Ave., two most interesting and admirable portraits by John Singleton Copley, recently secured by Mrs. Edward H. Harriman through the galleries and which are both charming and characteristic examples, one of the later or English period, and the other of the later American, of the famous early American artist.

The portraits are respectively a double one of Mrs. Montague, wife of Rear-Admiral Montague of the British Navy and her younger brother Robert, shown at the Royal Academy in 1804, and of Miss Mary Warner, daughter of the Hon. Jonathan Warner, of Boston, painted in 1767.

The double portrait of Mrs. Montague and brother was purchased from a branch of the family for whom it was painted, and is in the artist's best manner, the arrangement graceful, the drawing freer than usual with Copley, the color full and appropriate, and the expression admirable. Dignity and refinement are the features of this impressive canvas—truly a patrician picture.

The portrait of little Miss Warner has a quaint charm, and the characteristics of his American period, before he had benefited by his life and study in England. The expression of the young woman is true and lifelike, and the details are carefully and smoothly painted. Especially good in this attractive canvas, as will be seen by the illustration, is the painting of the dog and parrot, both remarkably faithful transcriptions. This picture was painted the year following the production of the famous "Boy with Flying Squirrel," which established Copley's reputation in England. It was the second picture that he sent to England for exhibition and followed the "Boy and Squirrel," and was exhibited at the Free Society of Arts Display in 1767 (there was no Royal Academy then). The following year Copley was made a member of the Society.

Miss Warner's portrait comes from the collection of David Harrel, K. C. B., K. C. V. O., who inherited it from his elder brother, Major Harrel, who got it in turn from his father.

The pictures will go, after the exhibition, to the country house of Mrs. Harriman at Arden, N. Y., and are now shown by the Blakeslee Galleries through and by Mrs. Harriman's especial permission.

## CROWDS VIEW OLD MASTERS.

The attendance at the exhibition of Old Masters at the Knoedler Galleries, which closes Saturday evening next, was 2,330 up to Thursday morning. The receipts, which are for the benefit of the Artists' Aid Society, were \$1,685.

A London cable states that the famous Gainsborough portrait of the Countess Ferrers has been sold to a New York connoisseur for \$50,000. Lord Zouche, the head of the Curzon family, of which the picture is an heirloom, has made application to the London Courts to sanction the sale. There is no legal obstacle to the sale, but the sanction of the Court of Chancery must be obtained before the painting can be removed.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

#### Paris.

Canessa Galleries—Antique art works.

The Brooklyn Art Institute has recently made two important purchases, one, twelve water-colors by Winslow Homer for \$6,000, and from Mr. Azeez Khayat 41 pieces of rare Egyptian glass for \$1,000.

Mr. A. S. Cochran has presented to the Elizabethan Club of Yale, Bacon's essays. This is the second valuable gift which Mr. Cochran has made to the club. The club now has first editions of Browning, Thackeray, Dickens, Oscar Wilde and Goldsmith. This recent gift from Mr. Cochran makes a total of over \$210,000 worth of rare folios that he has given to this club in the last few months.



## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Drawings by Maurice Sterne.  
 Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.  
 Century Club—Oils by seven artist members and charcoal drawings by Hopkinson Smith.  
 City Club—American paintings.  
 Cottier Gallery, 3 East 40 St.—Paintings, etc., by Walter Greaves, to Feb. 10.  
 Durand-Ruel Galleries, 5 West 36 St.—Pictures by Albert André to Jan. 27.  
 Ehrich Galleries, 463 Fifth Ave.—Early Spanish paintings to Jan. 31.  
 Folsom Galleries, 396 Fifth Ave.—Persian and Babylonian faience, etc., from Persian Galleries, London.  
 Katz Gallery, 103 West 74 St.—Paintings by Harry Townsend and a collection of etchings to Jan. 27.  
 Keppel & Co., 4 East 39 St.—Etchings by Rembrandt.  
 Knoedler Galleries, 556 Fifth Ave.—Loan exhibition of Old Masters to Jan. 27. Admission 50 cents.  
 Macbeth Gallery, 450 Fifth Ave.—Oils by F. C. Frieseke to Jan. 30.  
 MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Seventh Group.  
 Madison Gallery, 305 Madison Ave.—Oils by Allan Tucker to Jan. 27.  
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.  
 Montross Gallery, 550 Fifth Ave.—Pictures by Edmund Tarbell.  
 Moulton & Ricketts Galleries, 12 West 45 St.—Paintings by Vickers de Ville and portraits and miniatures by Ava de Lagercrantz to Jan. 29.  
 Photo-Secession Gallery, 291 Fifth Ave.—Paintings by Arthur B. Carles to Feb. 3.  
 Powell Gallery, 983 Sixth Ave.—Thumb-boxes by five Philadelphia artists.  
 Pratt Institute, 215 Ryerson St., Bklyn.—Paintings by Gardner Symons to Jan. 26.  
 Ralston Galleries, 567 Fifth Ave.—Recent paintings by Luis Graner to Jan. 31.  
 Reinhardt Galleries, 565 Fifth Ave.—Portraits by Albert Sterner to Feb. 1.  
 Salmagundi Club—Annual Black and White Exhibition.

## AUCTION SALES.

Anderson Art Galleries, Madison Ave. and 40 St.—Emilie Grigsby Art and Literary Property. Sixteen daily sessions, morning and afternoon, beginning Jan. 22.  
 American Art Galleries, 6 East 23 St.—Imperial jades and other Oriental art objects. Private collection Capt. Peel of London now owned by Yamanaka & Co., and also rare collection of early Chinese pottery, Jan. 25-27, afternoons.  
 Plaza Hotel (Ballroom)—Admission by card. Barbizon and other modern French, early English and modern American pictures from estates of George Crocker, Emily H. Moir, Alice Newcomb and Frederic Bonner. Jan. 24, 8.15 P. M.  
 Fifth Avenue Art Galleries, 546 Fifth Ave.—Rich tapestries and art works from collection Marquise General Daubigny. Jan. 26-27. Mr. James P. Silo, auctioneer.

## EXHIBITIONS NOW ON.

## Two Artists at Moulton &amp; Ricketts.

A double exhibition of works by two foreign artists, Vickers de Ville of Paris and Ava De Lagercrantz, a native of Sweden, who has made New York her home for a number of years past, opened at the Moulton & Ricketts Gallery, 12 W. 45 St., on Jan. 15.

Mr. De Ville's paintings are landscapes, seen here for the first time. The artist's work denotes a fine feeling for color and a sense of poetry, but it lacks originality of subject and presentment. That he is influenced by the Barbizon painters is evidenced in all of the canvases, which represent Welsh subjects. In a large picture, "The Cottswold," there is mellow color and good distance.

Miss Lagercrantz's portraits, the majority of which are miniatures, are painted with much sympathy and knowledge. Of the oils there is an agreeable presentment of Mrs. George Arliss, and a dignified, finely modeled portrait of Mrs. Charles Truax. A miniature of the artist's father, Vice Admiral of the Swedish Navy, is excellent. The exhibition will continue through Jan. 29.

## Frieseke at Macbeth's.

Frederick C. Frieseke, who is holding his first individual exhibition in New York, at the Macbeth Galleries, 450 Fifth Ave., is unquestionably an interpreter of sunlight, as well as an able painter of the figure. Of the seventeen examples shown, "Youth," a large canvas, high in key, in which are two sweet young girls, typical in every way of early girlhood, is well composed, and an agreeably decorative work. "A Sunny Morning" is joyous in light and color; "The Yellow Room," vibrates with life and vigor, and "Autumn" shows a well-drawn nude figure; "La Toilette," with beautifully modeled flesh tones and pleasing arrangement is a delight. The exhibition impresses one with truth and sincerity, and shows the artist to be an able technician, with a strong individual viewpoint.

## Persian Art at Folsom Gallery.

The most complete exhibition of Persian art ever shown in New York is on at the Folsom Galleries, 396 Fifth Ave. It comprises ceramics, drawings, calligraphy, miniature paintings, illuminated MSS. and books, collected by Mr. H. Kevorkian, who has personally supervised their arrangement. Among the rarest specimens are a tray with white ivory glaze discovered at Rhages, 9th or 10th century, and another tray or sweetmeat dish, discovered at Karaghan, 12th century. There is the cross guard of a sword in pure gold, archaic in form, an example of the 10th century. A remarkable miniature on a thin paper divided into six horizontal bands, consisting of minute figures, is a rare example, and a small picture of beautiful color, a masterpiece of the early school, is the only known example of its kind. "The Dancing Dervishes," a tinted drawing of the 16th century, is a remarkable example of the art of linear representation. Among the illuminated MSS., is a Koran in two volumes, the only one in existence. It was written by Sultan Ibrahim early in the 15th century. The author was noted for his literary and artistic talents.

Further notice will be made next week.

## Landscapes at City Club.

The City Club's third exhibition of the season opened at its gallery, 55 West 44 St. on Jan. 11 to 25 inclusive. It is a collection of landscapes by eminent artists, and includes examples by Ochtman, Emil Carlsen, Frederick Crane, Jesse Vincent, A. L. Groll, Edward Dufner, Gardner Symons, Guy C. Wiggins, W. F. Ritschel, Ed. Potthast, Frank Bicknell and Hobart Nichols.

## Drawings by Maurice Sterne.

An exhibition, principally of drawings and etchings, by Maurice Sterne, opened at the Berlin Photographic Gallery on Jan. 16, to continue indefinitely. The etchings show the artist in his early manner, are skillful and reveal promise. The drawings are remarkably clever, with a sureness of touch that proves his intimate knowledge of the human figure. There are several paintings of figures with landscape, notable chiefly for their elimination of everything it were possible to leave out of a picture, while yet keeping some semblance of nature. That he is obsessed by the Egyptian and Greek primitives, of which he is a close student, is revealed in all of his later works, but there is a head in bronze, "Pasquale," which is sane and strong, and gives the observer a faint insight into the artist's ultimate delineation of his subject. When he arrives at the point he is searching for, it will be of interest to study his work more comprehensively.

## Sterner at Reinhardt's.

Recent portraits by Albert Sterner are on exhibition at the Reinhardt Galleries, 565 Fifth Ave. (Windsor Arcade), on Jan. 15 to continue through Feb. 1. It is a dignified and sincere display, agreeably enhanced by the artistic setting that these well-appointed galleries afford. Of the most noteworthy canvases, the portrait of Miss Marion Hoffman is good in color and artistically arranged, that Dr. A. Anderson is an excellent likeness, with strong brush work, and that of Miss Esther Auchincloss is graceful in pose, sweet in expression and good in color. There is a portrait of a lady in a black velvet gown the texture of which is ably rendered and contrasts charmingly with clean, well-modeled flesh tones and a decorative background. Several drawings in sanguine, are ably drawn, delicate in tone and charmingly decorative.

## Tarbell at Montross Gallery.

Edmund C. Tarbell is holding for the first time in this city an individual exhibition at the Montross Galleries, 550 Fifth Ave.

There are twenty-one examples of the artist's work and some attractive interior subjects which have given him rank among America's foremost painters. A remarkably well painted portrait of Dr. Edward Robinson, directors of the Metropolitan Museum, is hung in the centre of a group of well composed, jewel-like interiors. It is one of the most striking, intellectually executed and sincere presentments of a man that New York has seen in many a day, and that of "Dr. M." is well arranged and strongly painted. "Portrait of Mrs. C." is less interesting than those of the men, and lacks sympathy. "My Children in the Woods," loaned by the Boston Museum of Fine Arts, is disappointing. It falls far short of the atmospheric charm and beauty of color noted in many of the other works. Of the interiors, little can be said—their charm and individuality are well known to the art world, but it is a rare treat to find a group of several of these beautifully toned presentments of young womanhood in a New York gallery. Altogether it is a strong show by a strong painter.

## Old Laces at Hayden's.

At the Hayden Galleries, 523 Fifth Ave., a remarkable collection of rare old laces is on view and will continue until January 27. The collection comprises several fine pieces formerly owned by Lady Abdy of London and sold at Christie's last Summer, as well as some remarkable lace bought privately from the Princess Galitzin of St. Petersburg.

An exquisite flounce of Point de Venise, once the property of Maria Theresa, Archduchess of Austria and Queen of Hungary and Bohemia, is the most costly in the exhibit, being valued at \$8,000, but there are many beautiful pieces such as a Brussels Point d'Angleterre shawl and fine examples of early 17th century Point de Venise, one of which is being considered as a purchase by the Metropolitan Museum.

Several pieces have already been sold and others are under consideration by lace collectors.

Wilhelm Funk gave a reception and view Jan. 18 of a recent portrait of Mrs. J. F. A. Clark, at his studio, 119 West 42 St.

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## EXHIBITION CALENDAR FOR ARTISTS

ARCHITECTURAL LEAGUE OF NEW YORK, 215 West 57 St.

Opening of exhibition.....Jan. 28  
Closing of exhibition.....Feb. 17

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.

107th annual exhibition.

Opening of exhibition.....Feb. 4  
Closing of exhibition.....Mar. 24

CHARCOAL CLUB AND PEABODY INSTITUTE, Baltimore, Md.

Contemporary American Art.

Exhibits received at Peabody Institute by.....Feb. 14  
Opening of exhibition.....Feb. 27  
Closing of exhibition.....Mar. 17

## IN AND OUT THE STUDIOS

A tapestry designed by William Laurel Harris will decorate the throne erected for the reception of Cardinal Farley on Jan. 25 at St. Patrick's Cathedral. It is a serious and artistic work, and is fashioned after the famous tapestry in the Cathedral at Rheims, used at the Crowning of the Kings of France. Every line in the design has a symbolic meaning. At the top of the panel, which is 4½ feet wide by 9 in length, is the red hat of the Cardinal, with groups of fifteen tassels gracefully suspended from red cords. Beneath this is a blue shield quartered by a golden cross in the centre of which is a shamrock, symbolic of St. John, the Cardinal's patron saint. Below the shield is his personal motto, *Non Nobis Domine*. The colors are old gold embroidered with golden shamrocks. The border is Irish, referring to his birthplace. At the bottom is placed his monogram, "J. M. F." In the corners are designs representative of the basic truths of Christianity. The whole composition is connected by endless bands of Irish ornaments and dispersed shamrocks. This is the first attempt made in America to revive the ancient art of recording religious ceremonies in woven materials.

Mr. Harris will deliver an illustrated lecture at the Macdowell Club on Jan. 30 on "Conservatism in Art."

Prince Paul Troubetzkoy and wife arrived on the Olympic last Wednesday. The former brings many specimens of his sculptural work, which he will exhibit at the Field Museum, in Chicago, and later at St. Louis. Other arrivals were Percival L. Rosseau, the landscape and dog painter, who will exhibit at the Knoedler Galleries, and Emil Fuchs, painter and sculptor, who will arrange for an exhibition in the near future.

William Andrew Mackay is painting a series of panels for Mr. Howard Gould's house at Port Washington, L. I., among them the "Legend of the Saragossa Sea."

Colin Campbell Cooper is spending a few days at Rochester, N. Y., where he delivered a lecture on Thursday last at the Century Club of that city, on "Pictures in the Making." At his Gainsborough Studio he has recently completed an interesting canvas, "The Enchanted Garden," a new motif lower in key than usual, but full of that picture charm which always characterizes his work.

Adelaide Johnson sailed a few weeks ago for Rome, to complete work commenced at her studio there, last year. She will return to New York in April.

The portrait of ex-President Grover Cleveland, by Eastman Johnson, which was purchased by private contributions for this city, has been hung in the City Hall, not in the governors' room with the portraits of former governors, but in the corridor on the lower floor. The portrait represents Mr. Cleveland as he was when Governor of this State.

Friends of S. Charles Arter, will be glad to learn that his health has much improved of late. He will be at his studio, No. 1 Madison Sq., for a few days, but will soon leave for New Orleans to remain until Spring.



MISS MARY WARNER,  
By John S. Copley, R. A.

Shown at the Blakeslee Galleries.

By the courtesy of Mrs. E. H. Harriman.

Wm. M. Chase is at present much occupied as chairman of the Pennsylvania Academy exhibition which he hopes to make a success.

At his Carnegie Hall studio, Joseph Boston recently completed a graceful figure composition and several richly-colored landscapes from Adirondack sketches. One of "Mirror Lake," with rhythmic lines and good color values is especially fine.

F. Ballard Williams recently completed two fine Grand Canyon pictures. From his individual viewpoint and rare color perception, he has combined in these canvases a depth of poetry and realism that makes them among the most impressive and interesting presentations of that region.

At his studio, 53 West 39 St., Prince Pierre Troubetzkoy is having a busy Winter painting portraits. Among the most recent are a full-length gracefully posed and beautifully colored one of Mrs. Strong Donalds in a black velvet gown. He will paint another of Mrs. Ronalds with her little daughter. A portrait of Mrs. White of Chicago recently completed was much admired. He is now painting a full-length portrait of Miss Ellen Glasgow who is spending the Winter here.

Louis Potter recently completed a strong and able portrait of Mr. Spencer Kellogg of Buffalo, which was exhibited at the Albright Gallery, and one of Mr. Ralph Emmerson of Rockford, Ill., said to be an excellent likeness. A high relief portrait of Mrs. Mary Baker Eddy, is sweet and spiritual in expression and among the artist's best work. He is now at work upon two heroic

## PRIZE COMPETITION.

The Forsyth Dental Infirmary for Children of Boston, a charitable institution, incorporated under the laws of that State, offers prizes for a competition in designs for decorating a special room for children, as follows: for the first, second and third prizes, \$250, \$150 and \$100, respectively.

Mrs. Phillip Hale, Vesper L. George and C. Howard Walker, will judge the designs. Applications must be submitted to the trustees of the Dental Infirmary for Children, 149 Tremont St., Boston, on or before March 1, 1912.

## ARCHITECTURAL LEAGUE.

The annual dinner of the Architectural League will take place Friday, Jan. 26, and will mark the opening of the 27th annual exhibition of the League.

The exhibition will include a rare collection of drawings by famous artists of the time of Marie Antoinette and Louis XVI, selected from the Leon Decloux collection, which has recently been acquired by the Cooper Union, and by Miss Eleanor Hewitt. In this collection there are designs for decoration and architectural schemes.

## OBITUARY.

## Miss Emma B. Shields.

Miss Emma Barbee Shields, the portrait painter, died last Saturday night in this city after a long illness. She studied art abroad, then resided in Texas until 1893, when she came to this city. In 1900 she organized the American Association of Allied Artists, and later the Nathaniel Shields Art Club. She was born while her mother was crossing the Rio Grande in July, 1863. She painted portraits of many notable residents of this city.

## LINCOLN (NEB.)

The 18th annual exhibition of original oils, water-colors and sculptures by American and foreign artists, held under the auspices of the Nebraska Art Association, continues to Jan. 28. Among the artists represented, are Ben Foster, Georgia T. Fry, Lillian Genth, Sara S. Hayden, Frank T. Hutchins, Gifford Beal, Frank Benson, Frank A. Bicknell, E. Irving Couse and Paul Cornoyer.

Ernest Ipsen, the Boston painter, who is meeting with such success in portrait work in this city, held a reception and exhibition of his recent portraits and landscapes at his studio, 119 East 19 St., last week. The portraits shown were of Mr. John Taylor Arms of Washington, D. C.; Miss Rita Longacre, little Miss Jennie Noyes Kerns and Mrs. C. W. Feigenstan. A large number of people prominent in artistic and social circles attended.

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## MARRIED.

Miss Susan Watkins was married to Mr. Goldsborough Serpell at Norfolk, Va., Jan. 16.



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## BUREAU OF EXPERTIZING.

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furniture, bibelots, etc., will be given at the office of  
the American Art News, and also counsel as to the  
value of art works and the obtaining of the best  
"expert" opinion on the same. For these services  
a nominal fee will be charged. Persons having art  
works and desirous of disposing or obtaining an idea  
of their value, will find our service on these lines  
a saving of time, and, in many instances, of un-  
necessary expense. It guarantees that any opinion  
given will be so given without regard to personal or  
commercial motives.

## TOLEDO MUSEUM OPENING.

Our news columns furnish today a  
complete story of the formal opening  
and dedication of the new Art Mu-  
seum of Toledo, Ohio, an event of un-  
questionable importance and signifi-  
cance, not only to the city of Toledo,  
but to art interests throughout the  
country.

The upbuilding in the brief period of  
ten years of this superb and admirably  
Temple of Art in a commercial city of  
the near West was made possible both  
by Toledo's fortunate possession of a  
citizen, not only of wealth but public  
spirit and love for and devotion to art,  
but through and by the awakening of  
an art sense in the public of Toledo,  
which, coupled with rare civic spirit,  
endorsed Mr. Libbey and the Museum's  
able Director Mr. George W. Stevens  
in their plans and efforts, with a result  
both novel and surprising.

Toledo's new Art Museum ranks,  
and this in a city of a scant two hun-  
dred thousand people, only after the  
Metropolitan of New York, the Chi-  
cago, Pittsburgh and Boston, and pos-  
sibly the St. Louis Museums, in the  
country. This should mean much to

other and larger cities of the country,  
some not far distant from Toledo, and  
should inspire them to like efforts,  
while to the artists, art students and  
art lovers of the United States it offers  
a new home and opportunity for study  
and the showing of good art.

The Inaugural Exhibition was also  
surprisingly comprehensive and of so  
high an average of merit, that it ranks  
first among any similar displays in the  
fact that no more representative show-  
ing of modern American art, pictures  
and sculptures, combined with a small  
but also representative display of early  
and modern foreign art, has yet been  
made in this country.

The small but choice collections of  
Egyptian antiquities and early and  
modern English and American pot-  
teries and porcelains, with a few Ori-  
ental specimens, presented by Mr. and  
Mrs. Libbey respectively to the Mu-  
seum, and shown at the opening, added  
much to the display.

The Toledo Museum opening, to sum  
up, is not only important and signifi-  
cant to American art interests, but is  
most creditable in every way to that  
city.

## METROPOLITAN MUSEUM.

Among the recent acquisitions to the  
museum announced on Tuesday at the  
press view is a rare collection of jades  
from Japanese tombs—270 pieces—  
given by Mr. Samuel T. Peters.

"The Cavalry Charge," by the late  
Frederic Remington, has been pre-  
sented to the museum as a gift from  
several gentlemen through ex-Park  
Commissioner Henry Smith. Among  
the donors are Augustus Thomas, A.  
Barton Hepburn, James Wall Finn,  
Harry Folsom, John C. Howard, Geo.  
A. Hearn, Horace Russell, William R.  
Mygatt, W. B. Wheelock, Mrs. G. P.  
Hilton, William T. Evans, George M.  
Wright, Samuel T. Shaw and Ray L.  
Skofield. It may be seen in the room  
of new accessions, and later will be in-  
stalled in one of the galleries devoted  
to American art.

There is to be seen a Chinese water-  
color on silk, representing "A Trip Up  
the River on the Feast of the Tombs,"  
which shows scenes of Chinese villages  
in Spring; a beautiful illustrated vol-  
ume of Persian poems, by Mir Ali, 16th  
century; a number of pieces of fur-  
niture and a globe-shaped work table  
of the 19th century, presented by Mrs.  
H. P. Hobson. Among the sculptures  
recently acquired are two bas relief  
Italian portraits. Mr. Ferdinand Her-  
mann has given two Dutch 16th cen-  
tury framed panels, representing the  
"Despoilment of Christ" and "Ecce  
Homo." An addition to the department  
of Arms is a large Arab banner, two  
Spanish banners of the 17th century  
and one of Portuguese origin, 18th  
century.

Mr. J. Pierpont Morgan has lent to  
the museum a rectangular faience plate  
of the early 18th century from the Rou-  
sen collection which he recently pur-  
chased.

## NEW HONOR FOR MR. MORGAN.

A Paris newspaper states that the  
French government will appoint Mr. J.  
Pierpont Morgan a commander of the  
Legion of Honor, in recognition of his  
valuable gifts of art objects to the  
Louvre.

## BOSTON.

The Boston Art Club has "come  
back" with another good thing in ar-  
ranging an exhibition of American  
paintings from which all the club mem-  
bers are debarred and which contains  
works by only three Boston painters.  
Most of the New York and Philadel-  
phia artists are seen here from time to  
time in one-man shows; but only the  
Art Club ever brings together a repre-  
sentative group of their most recent  
works. The exhibition opened with a  
reception yesterday and contains can-  
vases by E. I. Couse and Eugene Spei-  
cher, Dewing's "Lady in Yellow" from  
Mrs. J. L. Gardner's collection; a land-  
scape by John Sargent and about two-  
score other things selected by an ener-  
getic and discriminating committee.  
While the quality of the Art Club  
shows has been notably improved, the  
lunch served to representatives of the  
press has not fallen off. Critics used  
to observe that the poorer the exhibi-  
tion the more sumptuous the feed.

Canvases by W. C. Fittler will follow  
the present magnificent collection of old  
masters at the Vose Galleries. The  
latter exhibition, which is reported to  
have drawn an unusual attendance,  
closes today.

## BALTIMORE.

The opening of the Walters Art Gal-  
lery early this month revealed a host of  
new things, although, contrary to expec-  
tation, no changes were made among the  
paintings, the additions having been ex-  
clusively to the ceramics, bronzes and  
other art objects located on the lower log-  
gia and its adjacent chambers. A few  
miniatures and portraits, all notable ex-  
amples, must be excepted; these include  
two water-colors on ivory by Richard  
Cosway from the collection of the Duke  
of Cambridge; George, Prince Regent,  
later George IV, and William, Duke of  
Clarence, later William IV, and the fine  
miniature of John Lee Warner of Wals-  
ingham Abbey, Norfolk, by Thomas Flat-  
man (1633-88).

One of the most important of the re-  
cent acquisitions is a Flemish Retable  
of the 15th century, which has been  
erected at the head of the first flight of  
stairs to take the place of the 16th cen-  
tury Italian marble bust of Jacobus Ma-  
ria Stampa. The Retable—or altar piece  
—is a huge cross-shaped tablet repre-  
senting continuously the Passion, Cru-  
cifixion, Entombment and Ascension of  
the Christ; it is in extremely high re-  
lief, carved in wood.

Among the ceramics lately added, the  
collection of English porcelain is of es-  
pecial importance. This includes superb  
examples of Wedgwood, Chelsea, Dr.  
Wall's Worcester, Bristol, Bow, Derby,  
Longton Hall and Plymouth. The most  
striking of the Wedgwoods is a large  
vase decorated with the subject formerly  
called the "Apotheosis of Homer," but  
now known as the "Crowning of a Kith-  
arist," modelled by Flaxman for Wedg-  
wood between the years 1777 and 1779.

In the same room with the porcelains  
is a small Greek statue of Parian marble  
dating from the Third Century B. C. It  
represents Aphrodite Anadyomene and  
was found at Panderma in 1884.

Other rare pieces are the three Greco-  
Roman gold medallions found at Abou-  
kir, said to have been prizes in the Olym-  
pian Games, A. D. 242-243, in honor of  
Alexander in Macedonia.

Much judgment was exercised in  
placing the recent acquisitions, this work  
having been done by Faris C. Pitt, di-  
rector of the Gallery.

Plans are being perfected for the hold-  
ing of an exhibition of contemporary  
American art under the joint auspices of  
the Charcoal Club and the Peabody Insti-

tute from Feb. 27 to March 17. All  
works intended for exhibition must be  
at the Peabody Gallery by Feb. 14. The  
exhibition will comprise about 125 origi-  
nal works in oil and pastel. Many of  
the leading painters from all parts of the  
country will contribute and much excel-  
lent work from the Baltimore studios is  
promised. Owing to limitations of space,  
no more than two pieces by any one  
artist will be hung. The jury is com-  
posed of Edward T. Redfield, Adolph  
Bori and Joseph T. Pearson.

W. R. C. Wood is showing at the Pea-  
body Gallery ten fine landscapes.  
W. W. B.

## CINCINNATI.

Two new exhibitions are now hang-  
ing in the art museum, one of the  
paintings of Oliver Dennett Grover of  
Chicago, and another a travelling ex-  
hibit of the paintings of Alexander Rob-  
inson. Mr. Grover, who will take the  
place of Frank Duveneck at the Art  
Academy during the latter's leave of  
absence, was once a student of Mr.  
Duveneck and is an ex-president of the  
Society of Western Artists and of the  
Chicago Art Society.

While both artists have gone to  
Italy for the subject-matter of their  
paintings, the contrast in the treat-  
ment of it is an interesting study to  
any student interested in modern art.  
Mr. Robinson, whose paintings are  
mostly water-colors, depicts his scenes  
with the bold manner of an impres-  
sionist and decorator. His "Evening  
Effect—San Giorgio, Venice," his  
"Andalusians" and "Arab Cafe in Al-  
giers," have the rich coloring of the  
old Venetian painters.

Mr. Grover shows Italy as the en-  
thusiastic tourist imagines it to be.  
His oils show a careful study of de-  
tail and perspective with the soft  
bright color that the sunshine of Italy  
gives to its scenes. "Sunlight on the  
Lagoon, Malamocca," is a good ex-  
ample of this, and the "Panorama of  
the Genoese Coast," is unusually fine.

Another exhibit that is of interest is  
in the new Textile gallery where the  
costumes worn at the courts of Louis  
XIV and Louis XV are mounted.  
These were the property of the late  
James E. Murdock, the actor, who used  
them in some of his characters.

A new art club, the Fine Arts League,  
was recently formed here by some 25  
women artists, and at their first exhibi-  
tion several men artists of repute loaned  
them pictures. The display was good  
for a small club. Mrs. Cornelia Cassidy  
Davis is president of the League, and  
has some fine paintings at the rooms.

The Cincinnati Art Club, composed of  
the men artists of the city, also opened  
their annual exhibition in their rooms re-  
cently.

A fire recently destroyed the A. B.  
Closson Company's new store after it had  
moved into enlarged quarters and had  
a new stock for the Christmas sale. Sev-  
eral paintings by modern Italian artists,  
as well as works of local painters there  
on exhibition or for sale or framing pur-  
poses were destroyed. John Hauser lost  
four Indian paintings, John Rettig a  
Dutch painting, and Miss Louise Stahl,  
an art teacher, who lost all her can-  
vases. The company is now in its old  
quarters.

Mr. J. Pierpont Morgan has recently  
given a collection of valuable gems to  
the American Museum of Natural His-  
tory. This includes, among other rare  
objects, a new gem of California, a col-  
ored polished Beryl, specimens of three  
remarkable yellow Topaz from Mada-  
gascar and a large mass of Aquamar-  
ines, which weighs 13 pounds.



## LONDON LETTER.

London, January 10, 1912.

As a reminder of the misfortunes that sometimes overtake great artists, one of the saddest incidents relates to Lorenzo Bernini. The latter years of his life were spent in a dire struggle with adversity, and it is related, that when his effects were sold at public sale, an art collector found in a deserted room the clay model for the artist's famous statue, "La Vérité." When it was put up for sale the price bid was two francs. The auctioneer exclaimed, "A woman all naked for two francs?" There was not another bid, and this masterpiece went for that price.

When King George arrives in London, one of the first public events, in which he will take part, will be the unveiling of the "Quadriga," which is to be placed on the Constitution Hill arch. This piece of sculpture was designed by Captain Adrian Jones, and has been already cast.

"The Cavalier and the Puritan," by W. S. Burton, has been acquired by the Guildhall Gallery, and will be soon on public exhibition.

The Victoria and Albert Museum has obtained a rare and valuable collection of old English plate, silver and Oriental art objects, including a tankard with silver mounts, dating from the reign of James II; a silver sweetmeat dish, a fine example of English work during the period of Charles I and the Commonwealth. There are also a number of Japanese swords, formerly in the collection of Mr. Alfred Dobree, and several rare Chinese bronzes dating from the Shang Dynasty.

The memorial exhibition of Edwin A. Abbey's works at Burlington House is a worthy tribute to the artist, and is highly appreciated by art lovers as well as the large number of his personal friends. It is a pleasure to view those early illustrations of "She Stoops to Conquer," and the thirty odd drawings, made at a later date, of "The Deserted Village." In the central hall one sees the "Play Scene," in Hamlet; the "Trial of Queen Katherine," "Lear and Cordelia," "The Crusaders Sighting Jerusalem" and "Fair Is My Love," besides many of his other works, including "Science Revealing the Treasures of the Earth," and "The Spirit of Religious Liberty."

Organized by the Allied Artists' Association, an influential protest against the sentence of nine years' imprisonment passed on the Spanish artist Sagrista for his cartoon "Homage to Ferrer," has been sent to the Spanish Ambassador in London. The protest was signed by 19 members of the Royal Academy and a large number of other well-known artists. His Excellency in acknowledging receipt of the protest stated that he was forwarding it to the proper quarter.

Exhibitions of modern paintings are proving unusually successful this month. Among the best sellers are P. Cayley Robinson's pictures, one of which was recently acquired by the Attorney-General, Sir Rufus Isaacs. Stephen Haweis, who, at the moment of writing, has sold seventeen pictures from his first "one-man" show in London. Augustus John, who has sold close on £3,000 worth of paintings and drawings from his show in Chelsea, and R. P. Bevan, Harold Gilman, Charles Ginner, Spencer F. Gore, and Henry Lamb, all of whom have sold from the current exhibition of the Camden Town Group.

## TOLEDO MUSEUM OPENING

The long-anticipated public opening of the new Art Museum of Toledo took place Wednesday afternoon and evening last, with dedicatory exercises in the afternoon and a formal inaugural ceremony and reception at evening. On Thursday evening there was held a memorial ceremony in honor of Josef Israels in the large Eastern Gallery.

## A Significant Event.

The completion and throwing open of this new Art Museum had, and has, more than local interest and significance. For the building, a modern Greek Ionic marble temple, two hundred feet in length, situated in a small and beautiful park in a grove of forest oaks, in the centre of the residential section of the city, containing a large central Sculpture Court, large picture galleries, opening to right and left and each 40 by 62 feet, and ten smaller galleries on the first floor with also a library, offices, and a hemicycle or small auditorium, with, in addition, eight fair-sized galleries, several club rooms and a packing and shipping room on the ground floor—a structure not only beautiful architecturally, but admirably

lighting, both daylight and artificial, are second only to those of Pittsburgh and Chicago.

## A Large Expenditure.

The building and grounds represent an expenditure of \$400,000, one-half of which amount was the gift of the President, Mr. E. D. Libbey, the remaining half having been raised by popular subscription in sums ranging from \$15,000 to ten cents. All classes in the community contributed and the Museum, which opened absolutely free from debt, is an institution of the people, erected and to be maintained by them without municipal aid.

Toledo has every reason to be proud of her achievement—an unparalleled one in art history—and one that, as said above, not only has deep significance, but should shame other older and larger American cities, some not far distant, and spur them on to the fostering of general and local art interest, and, in time, to the building of galleries or museums to keep alive and increase this interest and education.

To fitly mark the completion of so great a work as the building of the Toledo Museum, its president, director and trustees decided to organize an inaugural exhibition of surpassing excellence—to include pictures old and modern, American and foreign, and American sculptures, while to this have been added small, but exceptionally choice collections of Egyptian antiquities and pottery, porcelain and faience, the



THE NEW TOLEDO MUSEUM.

Opened and dedicated this week.

appointed and arranged for its purpose—represents not only a rare material achievement but a personal and civic devotion to the cause of art and its development in America that challenges admiration. For Toledo is a city of less than 200,000 population—less than half that of its neighbor, Cleveland, which is still without even an art gallery of any note—and the Toledo Museum is the outgrowth of only ten years of interest, energy, generosity and endeavor. It was only in 1902 that the museum had its birth in an old-fashioned residence, with no possessions whatever and inadequate galleries, even for temporary exhibits. But Toledo was fortunate in having a citizen, Mr. Edward Drummond Libbey, who is really an art lover and a public-spirited man of wealth, and under his inspiration an impulse was given to the art movement in Toledo. This was carried on by Mr. George W. Stevens, also an art lover and student, and a trained journalist, who became the museum's director in 1904, succeeding the first director, Mr. Almon Whiting, through the establishment of art history clubs, free drawing and life classes, etc., and the infusion of art interest and museum activities into the daily life of the people and this in time built up an interest, which, from modest beginnings, has resulted in the new and fine museum, surpassed only in the United States by the Metropolitan of New York, the Carnegie of Pittsburgh, the Boston Museum, and the Art Institute of Chicago in size, while its exhibition galleries in space, fine proportions, arrangement and

latter including representative examples of all lands formed respectively by Mr. and Mrs. Libbey, and presented by them to the museum.

## Old Masters Shown.

The loan collection of some sixty-one pictures by the masters of the early and by a few of modern European schools, to which must be added the special display of twenty-six canvases by the late Josef Israels in a smaller gallery, fill the large Western Gallery on the first floor. The collection is most important and interesting, and a surprising one, when it is realized that the works shown were obtained from private owners in mid-winter, when, as a rule, collectors will not permit their art works to go from their homes, are of great value, and for the most part, have never been publicly exhibited before. The presence of the three great portraits—those of Lord and Lady Ligonier by Gainsborough, and the equally great double portrait of Viscountess Clifden and her sister, Lady Spencer, by Romney, whose purchase by Mr. Henry E. Huntington last summer from Duveen Brothers, for a reported price of nearly a million dollars, created such a sensation in the art world—would of itself alone make the journey to Toledo well worth while. These splendid examples of the two early English masters, all markedly characteristic, in subject and treatment, it is a pleasure indeed to see in such surroundings and in such company, and Mr. Huntington is to be thanked and congratulated on such a generous contribution to the event.

## Some Western Collectors.

In the same gallery, where hang the Huntington loaned portraits, there are other rarely fine works, and the revealing of the names of their owners and generous lenders will surprise the Eastern artists and writers, and disclose the presence in the West of many a masterpiece which, it had been supposed, still adorned ancestral homes in Europe. Here, for example, is a magnificent Romney—a three-quarter length seated portrait of Thomas Grove, which

(Continued on page 8)

## PARIS LETTER.

Paris, January 10, 1912.

At the Gallery Devambez the Retrospective exhibition of the Société des Peintres lithographes has met with great success. Jourdan shows his works at Georges Petit; Druet has a small exhibition of water-colors, and Brunner of selected old masters.

The Chinese antiques are still on view at Durand Ruel; so are the English colored prints at the Galerie des Modes.

The most important exhibition is that of Boudin at Bernheim's, yet it adds nothing to the glory of the charming marine painter.

## Sales.

The Hotel Drouot was closed for the holidays. However, before the end of 1911, there was a high bid, to be noted; Mr. Javal, the well-known perfumer, one of the partners of Houbigant, gave \$2,400 for an indifferent copy of the famous Drouais portrait of Madame de Pompadour, in the Orléans Museum. It was a great surprise for the public of connoisseurs, and no less a one for the auctioneer.

## Coming Dollfus Sale.

After having given to the readers of this journal exclusive details about the Roussell sale last week, I am able to give exclusive information of the collection, M. Jean Dollfus, which will be sold at auction this season. Started about sixty years ago, it was formed with rare taste and learned eclecticism. First of all I mention an admirable piece of Gothic tapestry, made in Brussels for the Duke of Alva from the cartoons of Roger Van der Weyden, and representing the Crucifixion; it is a first-rate work of art.

Among the early masters, the finest are a triptych of the master Etienne of Cologne, of remarkable hue and many first-class works of the school of Ulm and Westphalia. Especially fine, too, are the examples of Hans Baldung, Grun and Martin Schoen. The Flemish school is still more brilliant with an Adoration of the Magi by Jérôme Bosch, a Kermesse by Brueghel, the superb polyptich of the Life of St. Godelieve, which came from the Ghislille Church near Bruges, the Virgin and Child probably by Jan van Eyck, the "Virgin," by Memling, and names not to be forgotten such as Gerard David, Lucas de Leyde, Van Orley and de Bles.

I find the grand portrait of "Gervatius," by Rubens, the "Pytoniss," by Rembrandt, which came from the Pommersfeld collection, and the Van Dyck portrait of Jose de Mauer, Jordaens is represented by the "Catherine" of Van der Noort, and Hals, Cuyt, Metsu, Pot, de Keyser, are also there.

Among the Italian gems, I will pick out the Giotto, "History of Joseph;" the Dello Delli, "Esther and Ahasuerus;" the superb Bronzino and "Portrait of Anna Strozzi."

The French 18th century is well represented by three portraits of women by Largillière, Chardin and Drouais.

Lawrence's "Countess of Essex," is near in date to the examples of Géricault, Delacroix and Courbet, and at last I come to the masters of Barbizon: Corot, Daubigny, Millet, Michel and other great artists such as Isabey and Daumier. The gem of all these masterpieces of the French 19th century is, however, the "Woman With the Pearl," by Corot, which must be classified with works of Da Vinci or Velasquez. The sale comprises numerous works of art of the Renaissance period, also a sketch of the magnificent "Flora," by Carpeaux.

R. R. M. Sée.



**Luis Graner at Ralston's.**

The exhibition of portraits, marines, landscapes and figure compositions by Luis Graner, the Spanish painter, which opened at the Ralston Galleries, 567 Fifth Ave. on Jan. 13 to continue through Jan. 27, is the third display this able artist has made in this city.

A glance around the spacious galleries in which are shown sixty examples of the artist's recent work, reveal him as a colorist of rare ability, a good draughtsman, and a versatile painter. There is no monotony of subject in his Spanish street scenes, interiors, figure pieces, and American landscapes, and his presentments of night, whether they be of Barcelona harbor or Madison Sq., are equally translucent and luminous.

In this display, which is drawing interested throngs, the portraits which command most attention, are those of Mr. Edward Wasserman, a dignified presentment with strong, well-modeled flesh tones, Mrs. L. T., pleasing and well composed, and a graceful full-length portrait of Mrs. C. B., lovely in color and expression. Of the figure compositions, "Judas's Kiss," in which the sweet, patient face of Christ is in interesting contrast to that of the crafty self-conscious Judas, is among the best. "Virgin," is a joy of color and arrangement, and "Tennis at the Casino—Newport," is a strong well-modeled canvas. There are several fine marines, among them "Bay of San Francisco," with its soft gray tones and charm of atmosphere, and "Marine Rocks, Pensacola," rich in color with good rock texture and fine sky.

**Paintings by Townsend.**

An exhibition of sixteen works by Harry Townsend opened at the Katz Galleries, 103 West 74 St. on Jan. 15 to continue through Jan. 27. Some of the canvases are interesting in subject, as for example "In Costume," in which there is a charm of simplicity in the quaintness of the gown and hat; "The Neophyte," low in key is a well-modeled portrait of a man, and "The Veteran," in which there is agreeable tone, is one of the best. "The New Print," while good in color is somewhat out of proportion and overcrowded in its frame. There are three pastels, all good in color and subject.

At these galleries there is also an interesting group of etchings by Whistler, Hayden, Zorn and others.

**Salmagundi Prizes.**

The Salmagundi Black and White exhibition which opened Jan. 13 to continue through Jan. 24 is perhaps the best of its kind yet held at the Club Rooms, 14 West 12 St. Credit should be given to the Art Committee for the high standard of the display. There is an especially fine group of etchings, among them, "Peretola," by Ernest David Roth, which was awarded the first Shaw prize. "Evening Study," by J. Scott Williams, received the second prize; the third prize went to Arthur Covey, and A. M. Garretson received the Inness book-plate prize.

Of the 139 works shown those which stand out most prominently are, a group of illustrations by Arthur I. Keller, two good character studies by Howard Giles, a strong drawing by E. L. Blumenschein, "Love of Life," an illustration by Lucius Hitchcock, two harbor scenes by W. J. Aylward, two characteristically individual drawings by Peter Newell, a good composition by W. T. Benda and a well-drawn, picturesque arrangement by Frederick J. Mulhaupt. Among other artists represented are Everett L. Warner, Addison T. Millar, Will J. Quinlan, George W. Cohen, Joe

Nott Allen, Gustave Wiegand, Troy Kinney, Leigh Hunt, Herbert W. Faulkner and others.

**Symons at Pratt Institute.**

An exhibition of twenty-three landscape paintings by Gardner Symons is on view at the Pratt Gallery, Brooklyn, to continue through Jan. 26. The "Deerfield River," a large canvas, is in his best manner. "New England Meadows," "Sunburnt Hill Pastures" and the "Old Covered Bridge" are the four chief pictures of the exhibition. The two Summer scenes are planned and carried out in a broad manner, with local color enough to make them appeal to the eye.

Interesting are the California landscapes and marines, "Coast of San Juan," "Laguna Cliffs," and "Blue and Green of the Pacific," full of color and light. Outside of our own country scenes, Mr. Symons has painted a "Cornish Fishing Village," England, and the "Great Western Viaduct, Cornwall," besides "Angarrick," a Cornwall village.

**BOOK REVIEWS.**

The Story of French Painting, by Charles H. Caffin. The Century Co. \$1.20 net.

This volume, the latest in a series of stories of painting, aims to trace the evolution of French painting as it has been affected by outside influences and shaped by the genius of the French race. The author declares that as a leader in intellectual and artistic culture, France has maintained her ascendancy since the beginning of the sixteenth century, and that Paris during the last century has been to the modern world the clearing-house of artistic methods and ideals.

He selects the accession of Francis I in 1515 as a convenient starting point for the study of French painting. The opening chapter, which is historical, shows the mood of the country from the time of Francis I through to 1872.

There are thirty-nine illustrations, which include reproductions of works by Jean Clouet, Jean Fouquet, Nicolas Poussin, Jean Honoré Fragonard, Nattier, Chardin, Delacroix, Rousseau, Millet, Manet, Degas, Monet, Renoir, Fantin-Latour, Puvis de Chavannes, Besnard, Matisse, Cézanne, etc.

The chapters on Pre-Renaissance Art, Poussin and Claude Lorraine, the Revolution, the Poetry of the Paysage Intime, Realism, New Impressionism, La Fin de Siecle and Henri Matisse are of especial interest.

"The Choice." A Dialogue, Treating of Mute, Inglorious Art, by Robert Douglas; The Macmillan Co., London-New York. Price, \$1.25.

This is an interesting and instructive volume, dealing with perplexity in the choice of one's life work, with suggestions and reasons for the cultivation of talents in the various arts, and an especially interesting talk on painting.

There is a practical chapter on "Aims and Choice of Work," in which sound advice is offered in a literary and charming manner. The chapters on "Obligation," "Freedom," "Our Age and Its Needs," "Philosophy," "The Artistic Temperament," and "Knowledge," are entertainingly presented.

The author favors the encouragement of artistic tendencies, also the cultivation of the higher professions, and believes that we are in need of the "Spirit of Poetry" and all altruistic education to offset the materialism of our day.

**PITTSBURGH, PA.**

The Pittsburgh Etching Club opened an exhibition of etchings by Frank Brangwyn, Jan. 15, to continue to Jan. 30.

**COMING AUCTION SALES.****Forrest Collection.**

The exhibition of the Robert L. Forrest collection of Colonial furniture, old silver and paintings, will begin on Jan. 27 at the Anderson Galleries preparatory to the sale on the afternoons of Feb. 5, 6, 7, and the evenings of Feb. 6 and 7.

**Julius Oehme Collection.**

The exhibition of modern paintings and water-colors by Dutch, French, and American artists, the property of Mr. Julius Oehme of New York, will begin on Feb. 8 at the Anderson Galleries preliminary to the sale on the evenings of Tuesday and Wednesday, Feb. 13 and 14.

Mr. Oehme, who has been identified with the art life of New York for nearly half a century, is well known to collectors. For more than thirty years he acted as American manager for the house of Goupil, afterwards M. Knoedler & Co.; then for fifteen years he maintained his own galleries. During these years he was brought in contact with the entire picture-buying public, and has always upheld the highest standards. Now that he has retired from business, this sale will dispose of his remaining pictures. They represent modern European and American artists with a group of decorative portraits after French masters, making a pleasing assortment from which to select works suitable for the adornment of the modern home.

**Wm. M. Chase Sale.**

William M. Chase is arranging a sale of about 180 paintings from his private collection, to take place at the Plaza by the American Art Association, early in March. Among the paintings to be sold are 12 examples by A. Vollon, 10 by Alfred Stevens, 4 Gaston La Touche, 3 Rigots, 4 Boutons, 7 Montecellis, 5 Bonvins, 2 George Innesses; others by Kever, Foran, Roll, W. Maris, Isabey, Dupré, Flameng, Hans Markert, Ribot, Manet, Abbott Thayer, Mancheni, Bastien Le Page, Boldini, Tissot, Roybet, Van Marcke, Mauve, Blakelock, Breitner and many others equally interesting. As the artist is known to buy only pictures that reach his standard of excellence, regardless of name, this sale will be one of unusual interest to art lovers.

**BYRON PORTRAIT FUND.**

Dr. C. W. MacFarlane, of Philadelphia, a well-known writer on economics, claims to have found in Geneva, Switzerland, last Summer, a life-size portrait in oil of Lord Byron which

shows the poet as a man of greater intellectual and physical force than do the familiar presentments. Dr. MacFarlane states that he purchased the portrait from the Abbé Gaspard, for many years pastor of the old Catholic church at Versule, near Geneva, and who made an affidavit that it comes from the Chateau at Gex, in the Jura Alps near Geneva, from which, it is inferred, it was painted during Byron's residence in the Diodati Villa near Geneva in 1816. The Abbé says further that the owner of the Chateau, M. Harant, who inherited it with contents from its former owners sold the Chateau and contents in 1877, save a few pictures, including the portrait, which were sent the Abbé for safekeeping. The pictures were soon sold and the Abbé himself bought the Byron portrait which he retained until its sale to Dr. MacFarlane.

**LOS ANGELES (CAL.)**

At a regular meeting of the California Art Club, recently held, it was decided to confine the work of the club, in future, to the standard of art in southern California. Hereafter the funds of the club will be devoted exclusively to exhibitions, to which social features will be added. A new club to be known as the "Sketch Club," has been formed to embrace certain features outside the work of the California Art Club. The officers of the new club are F. A. Bischoff, President; R. B. Membert, Vice-president; and Charles B. Austin, Secretary and Treasurer.

The California Art Club recently gave an exhibition of their paintings and sculptures in the San Francisco Art Institute. This was the second annual display by the California Art Club in that city. In this collection there were forty-three pictures, chiefly oils, with many water-colors, and a plaster bust by Julia Bracken Wendt which attracted special notice.

A Paris cable states that M. Dujardin-Beaumetz will not be reappointed Under-Secretary of the Beaux-Arts Academy, which he has occupied for several years. The Under-Secretary of Beaux-Arts is charged with the safekeeping of art treasures in the Louvre, and it is believed that the loss of Mona Lisa and other art treasures from the Louvre, for which he was blamed in certain quarters, is the prime motive for his retirement.

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**The Anderson Auction Company**  
Madison Avenue at Fortieth Street  
New York City



## EMILIE GRIGSBY SALE.

The Anderson Auction Co., Madison Ave. and 40 St., will hold an unrestricted sale of the art and literary collections of Miss Emilie Grigsby, beginning Jan. 22, afternoons and evenings at 2:30 and 8:15, respectively, and continuing to Saturday afternoon, Jan. 27.

The collection of books and carbon prints will be sold on Monday afternoon and the afternoons and evenings of Tuesday and Wednesday, Jan. 29, 30 and 31.

The exhibition of Miss Grigsby's collections will close today, preparatory to the beginning of the sale, and includes paintings, sculpture, jades, snuff bottles, Chinese porcelains, silver, miniatures, fans, jewelry, rugs, tapestries, artistic furniture, china, draperies, and musical instruments.

Ecclesiastical silver is shown in a great variety of hanging lamps and altar pieces. The furniture, consisting of carved and gilded French walnut Louis XV suites, upholstered in Aubusson tapestry, Empire, Florentine and Venetian carved furniture done in Old Church embroideries, is distributed throughout the rooms, together with consistent draperies and rugs.

Among the paintings are examples by Constant, Nattier, Dupré, Belloni, Diaz, Monet, Pourbous (the younger), Alfred Stevens, Wilhelm Funk and Anders Zorn, while the engravings and etchings number twenty in all.

Noticeable among the rugs are an antique Persian silk hunting carpet, representing a conflict between the "Powers of Light and Darkness" or "Good and Evil"; also a remarkably fine 16th century Ispahan rug and other examples showing the individuality of Oriental work of interest to rug lovers.

## ORIENTAL ART SALE.

The American Art Association, 6 East 23 St., will hold two notable sales during the forthcoming week on Thursday, Friday and Saturday afternoons, Jan. 25, 26 and 27, namely, that of an extraordinary collection of Imperial jades and other beautiful objects in rock crystal, agate, lapis-lazuli and coral, mostly from the private collection of the late Capt. J. F. Peel of London.

This collection, recently acquired by purchase by Messrs. Yamanaka & Co. from the heirs of Capt. Peel, forms one of the most valuable collections of beautiful objects in hard stones ever offered at public sale.

The second sale, not less important, and containing objects of greater antiquity, will be that of a rare collection of early Chinese pottery, porcelains and bronzes of the Han, T'ang, Yuan and Ming dynasties, including mortuary objects, which rank in archaeological importance with the specimens found in ancient Egyptian tombs.

The combined collections will be on free public view until the date of sale.

There was placed on exhibition yesterday, in these galleries, paintings of the Barbizon, French and early English schools, belonging to the estates of George Crocker, Emily H. Moir, Alice Newcomb and Frederic Bonner, recently described in the *American Art News*. They will be sold on the evening of Jan. 24 at the Plaza Hotel.

A French publishing house contemplate publishing "The Life and Works of the Late J. J. Rougeron," the French portraitist. It is intended to make this work a complete record of the artist's works. Those owning his paintings are requested to communicate with his son, M. J. Rougeron, 452 Fifth Ave., N. Y.

## HOE LIBRARY SALE.

(Continued.)

Record and high prices were paid at the Hoe Library Sale on Thursday and Friday of last week.

At Thursdays' sessions (Jan. 11) three first books of history of Diodorus Siculus, translated from Greek into French by Antoine Macault, was knocked down to Mr. Quaritch for \$1,475. This is \$690 above the former record. It is printed on vellum.

Queen Elizabeth's prayer book, one of two known copies, went to Mr. George D. Smith for \$2,700. This book is of the first edition of collected prayers in English, French, Italian, Spanish, Greek and Latin, and was printed in London in 1569. It was the first book printed in England that vied in artistic merit with the famous Horae issued from the Paris presses about the commencement of the century.

After much spirited bidding, Scribner & Sons secured "Les Aventures de Telemaque, Fils d'Ulysse," a copy of the first complete edition, Paris, 1717, for \$1,350.

A majority of the "Eliot Indian Tracts" was sold to Dr. Charles E. Eliot, who is a direct descendant of the Rev. John Eliot, who wrote them. The first of the Eliot tracts was his for \$235, the eighth for \$325, and the ninth and eleventh for \$385 apiece.

The highest price ever paid for a "Vicar of Wakefield" was when Dodd & Livingston paid \$1,450 for a presentation copy, from the author.

Glanville's "Batman upon Bartholome, etc." London, 1582, which Shakespeare is said to have been familiar with, sold to

with the exception of blank leaves 1, 246, and 450, which are missing. The first leaf is skillfully mended, and there are some worm holes. The volume contains 450 leaves, 20 unnumbered and 430 numbered. In this numeration are included 5 blank leaves with signatures. There are 40 lines to the page, and the book is rebound in brown levant morocco by Bedford.

A large copy of Hieronymus's "Vitas Patrum," a translation by William Caxton, printed at "Westmynstre by me Wynkyn de Worde the yere of our Lorde M.CCCC. LXXXV," and the tenth yere of our souerayne Lorde Kyng Henry the Seuenth." Authorities differed as to whether this volume was the Corser copy, which sold in 1871 for £142, or the Ives copy, which sold in 1891 for \$360. Mr. Smith secured it for \$2,300.

The two sessions of Monday realized \$24,570, making the grand total for Part II, \$253,594.25. La Fontaine's "Contes et Nouvelles en vers" was knocked down to Mr. Maurice Sloog for \$1,750.

Mr. J. O. Wright secured Laudonniere's "History of Florida," Paris, 1836, for \$500.

Mr. W. M. Hill paid \$850 for Lederer, "Discoveries," London, 1672.

Lydgate, "The Hystorye, Sege and Dystreccyon of Troye," London, 1513, went to Mr. Smith for \$950.

Mr. Quaritch paid \$600 for Ludolphus' "Thoeck van den Leuen ons heeren Ihesu Christi" Antwerp, 1487, and \$550 for Longus' "Les Amours Pastorales de Daphnis et Chloe," Paris, 1718.

Major Emory S. Turner, president of the Anderson Company, announced on Tuesday



PORT OF BORDEAUX.

By Eugene Boudin.

In Emilie Grigsby Sale at Anderson Galleries.

G. D. Smith for \$660. In 1906 this work brought but \$33.75.

A copy of the original edition, accompanied by the excessively rare map, of John Filson's "The Discovery, Settlement and Present State of Kentucke," containing, among other things, "The Adventures of Colonel Boone(e)," went to Dodd & Livingston for \$1,250. It is the first copy sold at auction containing the map.

Another record, \$1,250, was paid by Dodd & Livingston for Antoine Verard (1495-1500) edition of Froissart's "Chroniques de France, d'Angleterre, d'Escoce, d'Espagne, de Bretagne, de Gascogne, de Flandres et lieux circonvoisins," in three volumes, bound by Clyde. The Ashburtham copy, which held the former record, sold for \$950 in London in 1897.

The two sessions brought a total of \$36,444, making the grand total for part II, \$189,580.

At Friday's sessions \$39,504 was realized, making the grand total for part II, \$229,024.

Three manuscripts of Washington Irving were bought by G. S. Hellman for Isaac N. Seligman, who has a place near Irving's old home at Sunnyside, and is a well-known collector of Irvingiana. For a journal, from July 1, 1804, to Jan. 23, 1805; one of the most important Irving manuscripts ever offered at sale at auction, \$825 was paid; a manuscript note book of Irving, written when he was 21 years old and while he was traveling in Europe, brought \$750; and four of his note books for "Tour on the Prairies" went for \$160. Arthur Hoe paid \$675 for three of Irving's manuscript note books, written about 1830, for "Mahomet and His Successors."

A copy of Ralph Higden's "Polyconicon," translated by William Caxton, England's first printer, and issued by him from his press at Westminster in 1482, went to Mr. Smith for \$8,000. It is a perfect copy

before the sale of the mediaeval Mss. began that the catalogue was in error in ascribing the coat of arms on a Mss. of "Aelianus et Onosander" as that of King Corvinus of Hungary. He declared the arms had not been identified. The Mss. was subsequently sold for \$500 to Dr. W. K. Richardson. The same buyer also paid \$7,100 for a 15th century French Mss.

Tuesday's sales resulted in a total of \$101,288, making the grand total for Part II of \$354,876.

Mr. Julius Baer paid \$5,500 for a 15th century French Mss. and \$4,000 for Monstrelet's "Chronicles." They were exhibited in the Universelle Exposition, 1878.

Mr. Quaritch's purchases were as follows: Illuminated French "Book of Hours" for \$9,200; 16th century Missal, "Ad Usus Ecclesiae Turonensis," for \$7,950; Flemish Mss. dated 1524 for \$2,000.

A total of \$32,391 was realized at the two sessions of the Robert Hoe sale in the Anderson Gallery on Wednesday.

Mr. George D. Smith paid \$1,800, the highest price of the day, for an uncut edition of Pope's "Dunciad;" Pliny's "Natural History" went to Mr. Bernard Quaritch for \$1,400. The MSS. executed for Catherine d'Armagnac, was bought by M. Spondheim, of Joseph Baer & Co. for \$5,500. One of the rare Thomas Nash items, his "The First Parte of Pasquill's Apologie," 1590, was bought by George D. Smith for \$725.

Other prices and buyers were: "King Phillip's War Narratives," 1675, Dodd & Livingston, \$645; Laws, Statutes, Ordinances and Constitutions of City of New York, 1749, Mr. Smith, \$1,000; Henry Nicholas (translator), Comodia, 1570-1574, Yale University, \$810; Ovid, Les Metamorphoses d'Ovide, Paris, 1767-1771, James F. Drake, \$750; Petity, Abbe de Etrennes Françoises, Paris, 1766, Mr. Drake, \$830.

## SCHAUS COLLECTION SALE.

The stock of the late art firm of William Schaus, comprising paintings, water-colors and drawings, sold at auction at the Hotel Plaza ballroom, Jan. 15, 16 and 17, by the American Art Association, realized \$154,082.50. The sale was well attended by collectors frequently seen in auction rooms, and by dealers.

The three old masters in the sale—"Lady and Horse," by A. Cuyper; "Landscape with Canal," by P. Breughel, the elder, and "Landscape with Figures," by J. Ruysdael, brought \$360, \$400 and \$600 respectively.

A significant feature of the lack of patriotism of American collectors was brought out at the second night's sale, when a portrait of the great American statesman, the late John Hay, by an American artist, went to an American buyer for \$65, and the portrait of the great German statesman, Bismarck, by a German artist, went to a German buyer for \$3,600.

Following is a list of the pictures that brought \$500 or over, with artist's name, title of picture, buyer and price:

|   |        |
|---|--------|
| Clays, "Calme sur L'Escalier," A. B. Johnson...                     | \$525  |
| Israel, "Moth and Baby," P. W. Rouss...                             | 925    |
| Israel, "Washing Day," P. W. Rouss...                               | 700    |
| J. Maris, "View of Delft," Knoedler & Co...                         | 1,150  |
| Blommers, "Minding the Baby," Tooth & Sons...                       | 800    |
| W. Maris, "Ducks and Ducklings," Knoedler & Co...                   | 710    |
| F. Thaulow, "Degel—Norway," F. A. Ames...                           | 600    |
| Lenbach, "Bismarck," T. Heinemann...                                | 3,600  |
| Ziem, "Sunset over Cadore," P. W. Rouss...                          | 1,125  |
| Mme. Dieterle, "Cows and Pool," F. Layton...                        | 1,400  |
| C. Meyer, "The Letter," T. Heinemann...                             | 575    |
| F. Flameng, "With Bonaparte in Italy," O. Bernet, agent...          | 1,650  |
| Gerome, "The Tulip Craze," J. C. Evans...                           | 1,650  |
| Von Kaulbach, "Day Dreams," T. Heinemann...                         | 750    |
| Von Uhde, "The Flight," T. Heinemann...                             | 1,800  |
| Ziem, "Inundation, Place St. Marc," Georges Petit...                | 3,500  |
| W. Schuch, "Battle of Leipzig," F. Draz...                          | 600    |
| J. B. Robie, "Roses," Mrs. A. Flake...                              | 625    |
| F. C. Cachaud, "Village Street, Moonlight," W. A. Granier...        | \$550  |
| Mlle. Bonheur, "A Mountain Donkey," A. B. Johnson...                | 600    |
| Meissonier, "Esquisse d'une Troupe," O. Bernet, agent...            | 550    |
| W. Maris, "Pasture and Cows," Knoedler & Co...                      | 1,675  |
| Weissenbruch, "The Canal Near Baskop," N. A. Groen...               | 650    |
| Jongkind, "Moonlight on Canal," W. W. Seaman, agent...              | 1,050  |
| W. Maris, "Goose and Goslings," W. W. Seaman, agent...              | 2,900  |
| J. Maris, "A Pink on Shore at Scheveningen," Knoedler & Co...       | 3,400  |
| J. Ruysdael, "Landscape with Figures," A. B. Johnson...             | 600    |
| Ziem, "Public Gardens, Venice, Moonlight," A. B. Johnson...         | 1,650  |
| Van Marcke, "Sheep in Pasture," A. B. Johnson...                    | 850    |
| C. Troyon, "Sheep in Pasture," J. Glendining...                     | 825    |
| C. Jacque, "Feeding Time," Boussod Valadon & Co...                  | 650    |
| Fromentin, "Hunting with Falcons," Georges Petit Galleries...       | 5,300  |
| Villon, "The Fisherman's Return," Georges Petit Galleries...        | 500    |
| J. Dupre, "The Pond," Boussod Valadon & Co...                       | 1,050  |
| Corot, "Morning," Georges Petit Galleries...                        | 6,500  |
| J. Dupre, "Morning," Knoedler & Co...                               | 3,600  |
| Daubigny, river landscape, "Harvest Moon," R. C. Vose...            | 2,000  |
| Diaz, "Edge of the Forest," W. W. Seaman, agent...                  | 12,000 |
| J. Dupre, "The Old Oak," Holland Galleries...                       | 1,150  |
| Harpignies, "The Brook," Knoedler & Co...                           | 3,850  |
| Cazin, "The Thaw," Knoedler & Co...                                 | 1,450  |
| C. Jaques, "The Shepherd," A. R. Murray, agent...                   | 8,100  |
| A. Shreyer, "Arab Riders," H. Schultheis...                         | 5,800  |
| L'hermitte, "The Reaper's Lunch," A. R. Murray, agent...            | 11,500 |
| De Bock, "Milking Time Near Voorburg," P. W. Rouss...               | 2,500  |
| Weissenbruch, "On the Shore," Knoedler & Co...                      | 3,300  |
| J. Israel, "Domestic Troubles," Wallis & Sons...                    | 13,900 |
| Ziem, "View of Constantinople," Georges Petit Galleries...          | 3,500  |
| Mme. Dieterle, "La Reins du Troupeau," George T. Smith...           | 2,000  |
| Mme. Dieterle, "L'Etang de Jobe, Normandie," A. R. Murray, agent... | 3,600  |
| Van Marcke, "The Pasture—Evening," Stollberg & Little...            | 2,100  |

Flemish tapestries, Renaissance embroideries and period furniture recently acquired by a Paris firm of dealers from the Marquis General Daubigny will be placed on exhibition Monday next, Jan. 22, at the Fifth Avenue Art Galleries, 1, 3, 5 West 45 St., preparatory to their sale by auction by Mr. James P. Silo, on the afternoons of Jan. 26 and 27.

The sale includes Renaissance, Louis XII, XIII and XIV tapestries, fine in color, Renaissance embroideries of the 15th and 16th centuries, ecclesiastical vestments; also rare wood carvings, several pieces of period furniture and a bas-relief of "Madonna and Child," by Mina da Fiesole.



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**TOLEDO MUSEUM OPENING.**

comes from Mr. J. B. Ford of Detroit; Rossetti's "Beata Beatrix," loaned by Mr. Charles L. Hutchinson of Chicago, a typical half-length portrait of the Marquis Spinola by Rubens, loaned by Mrs. H. N. Torrey of Detroit; an unusually rich Troyon "Cattle Drinking," loaned by Mr. W. K. Bixby of St. Louis; two most charming and typical Turner water-colors from Miss Stella D. Ford of Detroit; Watts' inspired "Time, Death and Judgment," which comes from Mr. Hutchinson; a beautiful Rousseau from Miss Ford; an interior with figures by Jacob Ochtervelt, almost as fine as a Vermeer von Delft, from Martin N. Ryerson of Chicago; four Millet's; the well-known "Pig Killers" and "Sheep Shearing," loaned by Mr. Edward S. Burke, Jr., of Cleveland, and also the same painter's joyous, if not so characteristic, subject, "Goose Girl," loaned by Mrs. Torrey of Detroit. Two of the finest Mauves imaginable, "Sheep at Laren" and "Going to Pasture," come respectively from Mrs. Torrey and Miss Ford (Detroit has indeed a "Dash of Mauve"), while Mr. Ralph Cudney of Chicago, loans the well-known "Plowing," and Mr. and Mrs. Libbey the splendid typical, "Sheep on the Dunes." There is a fine Jacque from Mr. G. A. Stephens of Moline, Ill., and another from Miss Ford, while Mrs. Torrey of Detroit loans the finest Greuze female head in the country—a portrait of the artist's daughter, and an equally fine portrait head of the Countess Chateaufort by Vigee le Brun. Messrs. Henry C. Lytton of Chicago and G. A. Stephens of Moline lend respectively two exceptional examples of Jacob Maris, Mrs. Nathaniel French of Davenport, Ia., a small head by M. Maris, and Mr. Ryerson a small typical Manet, "The Bull-fight."

Mr. Henry C. Frick of New York seconds Mr. Huntington among the few Eastern collectors represented, in his loan of his fine example of Greco—the half-length of "Saint Jerome." A superior Diaz, "Pool at Edge of Forest," comes from Mr. Ford of Detroit; an unusual Decamps from Mr. Lytton of Chicago; a broadly painted Corot, "The Ravine," from Mr. Stephens of Moline, and a small upright of exquisite quality, "La Cuiquette," from Miss Ford of Detroit, with a third of good quality from Mr. Bixby of St. Louis.

**Other Fine Works.**

The superb examples of Franz Hals, "The Flute Player," Constable's virile "Arundel Mill and Castle," Rembrandt's "Portrait of Himself," all loaned by Mr. Libbey, were recently shown at the Reinhardt Galleries in New York, and are well remembered.

The only old masters in this gallery loaned by dealers are a Van Dyck portrait of Count Pfals-Neuburg, and a Madonna by Joos Van Cleef, loaned by Henry Reinhardt; a Solomon Ruysdael, Rubens' large and well-known "Woman Taken in Adultery," a "Pieta" by Jean Prevost, and a good example of Jan Fyt, loaned by the Kleinberger Galleries, and typical examples of Monet and Renoir from Durand-Ruel & Sons. Of more modern works in this gallery are a Rosa Bonheur, "Lion's Head," from Mr. and Mrs. Frank G. Logan of Chicago; Alma Tadema's "Spring," loaned by Thomas F. Cole of Detroit; an early and good Bougereau, loaned by Miss Ford and Mrs. Torrey; a fine Breton, loaned by Arthur J. Secor, and an unusual Cazin, "Repentance of St. Peter," from Dr. Gunsaulus of Chicago.

**American Pictures Shown.**

There are no less than 112 selected oils by modern American painters, which fill—well spaced and all on the line—ten fair-sized to small galleries. With very few exceptions these have been selected from recent routine exhibitions in New York and Chicago, and from well-known private collections, and are well known to that portion of the art public which follows exhibitions and individual superior examples. These have been chosen to represent in some cases individual painters, and, as a whole, to give the visitor a comprehensive idea of the different schools and methods now flourishing in these United States. All the stronger men, from Alexander to Wyant, are typically exemplified, and to attempt to give a full list of titles would simply be to fill a column to little purpose. A feature of the display is a panel of nine Whistlers, from the Freer collection at Washington, and Mr. Richard Canfield, the last, his "Rosa Corder," and which include the "Rose and Gold," the "Red Cap," "Gray and Silver," and "Blue and Opal"—a feast for the eyes indeed. Alexander has three examples, Ballin, Beatty and Cecilia Beaux one each; Benson, four; Louis Betts, his fine full-length of Mr. Charles Hutchinson; Blakelock, two; Browne, one; Brush, his "Family Group"; Emil Carlsen, one; Mary Cassatt, one; Chase, three; Daingerfield, two; De Camp, one; Dearth, one; Dessar, one; Dewing, two; Donoho, two; Dougherty, one; Duveneck, two; Foster, two; Funk, one; Groll, one; Hassam, three;

Hawthorne, one; Henri, two; Homer, two; W. M. Hunt, one; F. T. Hutchens, one; George Inness, three; Johansen, one; Keith, one; Kendall, two; La Farge, one; Lathrop, one; Lie, one; McEwen, one; Jean McLean, one; Martin, two; Melchers, three; Metcalf, four; Murphy, three; Ochtman, two; Parshall, one; Ranger, two; Redfield, two; Reid, two; Th. Robinson, one; A. P. Ryder, one; Chauncey Ryder, one; Sargent, his portraits of Riley, and Director Robinson, two; Schofield, two; Shannon, one; Symons, two; Tarbell, two; Thayer, one; Tryon, two; Twachtman, one; Horatio Walker, his "Plowing—First Gleam," one; Waugh, one; Weir, three; Williams, one, and Wyant, two. Praise must be given to the hanging, which is excellent. The soft-toned, low-keyed and the higher-keyed joyous works have been given rooms to themselves.

**The Sculptures Shown.**

The sculptures number forty-six, were selected by the Natural Sculpture Society, and comprise the more representative examples seen in exhibitions the past few years, including Adams' "Portrait of a Woman," Aitken's bust of President Taft, Beach's "Bacchante," Calder's "Man Cub," Edith Burroughs' "Vine Leaves," Dallin's "Medicine Man," Anastasia St. L. Eberle's "Ragtime," French's "Angel," Hartley's bust of John Gilbert, Harvey's "Maternal Cares," Konti's "Group," Keck's "Elihu Vedder," MacMonnies' "Pan," Carol MacNeil's "First Lesson," H. MacNeil's "Sun Vow," Martiny's "Jersey City Figure," Niehaus' "J. Q. A. Ward," A. Piccirilli's "Un Anima," Proctor's "Young Faun," Roth's "Polar Bears," St. Gaudens' "Puritan," Janet Scudder's "Fountain," Bessie Potter Vonnob's "Girl Dancing," Edgar Walter's "Primitive Man," J. Q. A. Ward's "Washington" and Mahonri Young's "Carrying Coal." The exhibit is very effective.

**The Ceremonies.**

The ceremonies attending the dedication and formal opening of the museum were most dignified and worthy of the event. On Wednesday afternoon, after a most enjoyable luncheon given by Mr. and Mrs. Libbey at the Secor Hotel to the out-of-town guests, the trustees and some special city guests, all were taken in special motors to the museum, where a procession was formed in the library, and proceeded, headed by the Episcopal Bishop Leonard of Ohio and the Roman Catholic Bishop, Schrembs, in full canonical robes, through two rows of cadets in uniform and at attention to the Hemicycle, where, after an invocation by Bishop Schrembs, the building was formally delivered to the trustees. Then followed an address by Mr. Charles S. Ashley, Secretary of the Building Committee, an impressive and feeling address of acceptance and dedication by Mr. Libbey, and a long and well-delivered inaugural address by President Charles L. Hutchinson of the Chicago Art Institute, Bishop Leonard giving the benediction.

Wednesday evening's exercises comprised an address of welcome by Mayor Brand Whitlock, an address by the eloquent Dr. Frank W. Gunsaulus of Chicago, President of the Armour Institute of Technology on "An Art Museum in a Manufacturing City." On Thursday evening a memorial ceremony for Josef Israels was held, with again an eloquent address by Dr. Gunsaulus.

It is to be regretted that the limitations of space prevent the publication even of extracts from these addresses, especially from those of Messrs. Libbey and Hutchinson and Dr. Gunsaulus. Mr. Hutchinson's review of American art conditions was thorough, just and ably presented. It was gratifying to his fellow officials and those of the guests who knew the part Director George W. Stevens had taken in the upbuilding of this splendid museum, that he was able, following a severe illness, and although still unwell, to attend the exercise, and sincere, indeed, were the greetings and congratulations extended to him and his wife, Assistant Director, Mrs. Nina Stevens, who also has worked indefatigably for the museum.

**Those Present.**

Among the collectors present were Mr. and Mrs. Ford, Miss Ford and Mrs. Torrey, Mr. and Mrs. Leland, and Messrs. Clarence Black, Ralph Booth, James Whittemore, Bryant Walker, and August Helbig, all of Detroit, Mmes. J. Bell, Emma Hodge and Alfred D. Eddy, and Messrs. Hutchinson, Ryerson and George and Henry Lytton of Chicago, and Mr. George A. Stephens of Moline, Ill.

Others present were museum directors, artists and art writers, including the American Art News representative.

In closing this necessarily hasty review of this remarkable exhibition—the largest and most distinctive thus far of the season—mention must be made of a gallery devoted to a collection of ten early Japanese paintings, loaned from the Freer collection at Washington.

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## AROUND THE GALLERIES

P. W. French & Co., 142 Madison Ave., announce the sale to a woman collector of a 16th century tapestry for \$40,000. This piece was woven by William Pannemaker, whose art is represented in the Madrid Royal Galleries. Two examples are in the Metropolitan Museum, which were loaned by Mr. George Blumenthal, and a third belongs to Mr. Felix M. Warburg. Pannemaker executed the "History of Noah" for Philip II; also the "Victories of the Duke of Alva," recently sold in Paris. The \$40,000 tapestry represents the defense of the United Netherlands by the Prince of Orange.

Mr. Theodore Heinemann of Munich arrived on the belated *George Washington* on Tuesday, attended the Schaus sale at the Plaza the same evening, and made several purchases which he will send to his galleries in Munich. He is staying at the Savoy Hotel.

Mr. E. Sperling of the Kleinberger

There is projected at 7 East 41 St., an unostentatious refuge, where, practically to the exclusion of everything else, old chairs will be assembled and shown. Art lovers know Mr. Clarence J. Dearden, who was once christened in London "The Chair Man," through his long association with Mr. Thomas B. Clarke, and he it is who has now established the "Chair Refuge." Mr. Dearden acquired his rare knowledge of old chairs from the late Charles L. Pendleton, and the late Patrick Stevens of Hartford, the Tiffany Studios expert, and also worked with Luke Vincent Lockwood, who catalogued the Clarke and Pendleton collections.

Steinway & Sons, 109 East 14 St., are showing, in their art rooms, some recent productions of period pianos in two fine examples, one of which an Adams, reproduced on this page, is of light mahogany, inlaid with marquetry of old satin wood. Carved pilasters form the panels about the rim of the case which is supported by six groups of double legs bound together by a stretcher.



ADAMS PIANO INLAID WITH MARQUETRY OF SATIN WOOD,  
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Galleries sails tomorrow from Cherbourg on the *Prince Friedrich Wilhelm*.

Durand-Ruel & Sons announce the purchase of the property, 12 East 57 St., measuring 25 x 100.5. They have commissioned Carrere & Hastings as architects to submit plans for a fire-proof building with well-lighted galleries. This building will not immediately be occupied by Durand-Ruel, as reported, unless the lease for their present galleries, 5 West 36 St., which has several years to continue, is sold before expiration.

Mr. H. G. Kelekian announces that he has just received a collection of Persian potteries, comprising Rakka, Sultanabad, Raghes and Reflet-metallic and contains several unique pieces with raised figures and designs.

Mr. A. Martin, of Messrs. Morant & Co., London, has recently arrived with an extensive collection of valuable old velvets and brocades which are being displayed for a short time at the warehouse of Messrs. Lenygon & Co., Ltd., of London, at 28 East 32 St.

Mr. Henry Lenygon, who has come to New York to supervise some orders, is also showing several fine examples of early 18th century furniture and Flemish tapestries.

The other piano is of Italian walnut, Louis XV, with high lights in gold and with the characteristic waved lines outlining the case.

Mr. H. S. de Souhami of Paris, who has been in New York for the past few days after an absence of a year, has brought some fine 16th century bronzes, two Gothic tapestry panels (1550-1560) with small figures, measuring 3 ft. 6 in. x 8 ft.; also several needlework pictures of the 16th and 17th centuries which he is exhibiting at the Hayden Galleries, 523 Fifth Ave.

## WASHINGTON (D. C.)

The Austrian Government has presented to the Congressional Library a number of lithographs, etchings, black and white and photogravures, numbering a hundred specimens, the work of the Vienna Imperial printing establishment. In the collection are a colored etching, a portrait of Franz Josef I., by William Unger, and two smaller ones, "The Marketplatz" and "St. Giovanni."

The December number of the "Print Collectors' Quarterly," published by F. Keppel & Co. and ably edited by Mr. Fitzroy Carrington of that firm, contains several articles of much interest to artists. Among them are biographical notices of Robert Nanteuil, by Louis R. Metcalf; L. Allart van Everdingen, by Charles H. Caffin, and Anders Zorn.

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